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ABSTRACT

This guide to the best books for children published in Australia in 2001 represents the choice of the judges of the Children's Book Council of Australia. The guide presents a shortlist of books in all award categories except that of Older Readers. It provides discussion points for exploring each book, enabling teachers and learners to focus on significant aspects. The guide points out that children should be encouraged to consider every aspect of the books, beginning with their front covers, and continuing with relevance and originality of theme, style of writing, degree of engagement, and development of setting, plot, and character. It notes that picture books should demonstrate a unity of text and illustration in the telling of the story, with the illustrative style and media being appropriate to the theme, while information books should present facts and ideas effectively in terms of text, illustration and design, with well researched subject matter. Books cited in the guide come under the following categories: Book of the Year: Early Childhood; Picture Book of the Year; Book of the Year: Younger Readers; and Eve Pownall Award for Information Books. (NKA)

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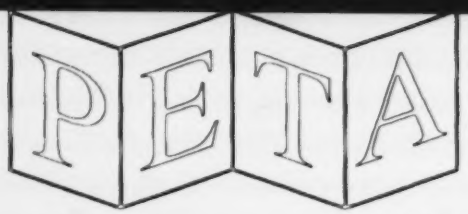

The PETA Guide to the

Children's Book Council Awards Shortlist 2002

by ANNE HANZL

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Jane Cameron

The publication of the Shortlist for the Children's Book Council of Australia Book of the Year Awards is a significant event in the children's literature calendar. The shortlisted books represent the best books for children published in Australia in the previous year in the opinion of CBCA Judges.

This PETA guide looks at the shortlisted books in all award categories except that of Older Readers. It provides discussion points for exploring each book, enabling teachers and learners to focus on significant aspects.

Children should be encouraged to consider every aspect of the books, beginning with their front covers. Some important considerations are relevance and originality of theme, style of writing, degree of engagement, and development of setting, plot and character. All of these aspects should be viewed in relation to the age group for which the book seems intended. Picture books should demonstrate a unity of text and illustration in the telling of the story, with the illustrative style and media being appropriate to the theme. Information books should present facts and ideas effectively in terms of text, illustration and design, with well researched subject matter.

Award winners are announced in Children's Book Week, August 17–23. The theme for this year is 'Book Week – Book Feast'. Go to the CBCA website <www.cbc.org.au> for more information.

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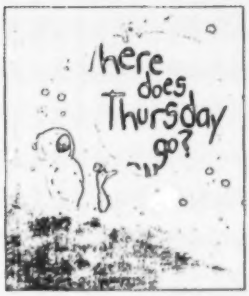
Book of the Year: Early Childhood



Where Does Thursday Go?

BRIAN JANEEN (text) / STEPHEN MICHAEL KING (illustration)

MARGARET HAMILTON BOOKS & SCHOLASTIC AUSTRALIA / ISBN 1 876289 51 1

Before reading

- What do you think the title means? Can a day 'go' anywhere?
- What do the characters on the front cover/endpapers seem to be looking at/for?

After reading

- Why is Splodge so keen to say 'goodbye' to Thursday?
  Why would somebody say 'hello' or 'goodbye' to the days of the week?
- How did Humbug show that he is a good friend to Splodge?
- What kind of things did Splodge mistake for the disappearing Thursday?
- Why/How did Splodge and Humbug liken the moon to Thursday?

Artistic/Design analysis

Illustrator note: Stephen Michael King has said: "I work mainly with watercolours and ink, although I do occasionally use coloured pencils. I work fast so my ideas stay fresh and my brush and linework fluid." Source: <www.scholastic.com.au/Profiles/>.

- In the illustrations, find examples of fluid, swirling lines and colour.
- Why do you think the artist uses so much blue? What atmosphere does this create?
  Why/How does the colour change on the last page?

Passing On

MIKE DUMBLETON (text) / TERRY DENTON (illustration)

RANDOM HOUSE AUSTRALIA / ISBN 0 091840 89 9

Before reading

- How do you think the two people on the front cover feel about one another?
  What do you think this story may be about?

After reading

- What kind of things does the boy enjoy doing with his grandma?
  What else does the boy value about his grandma?
- Why do you think the author has the boy telling his own story?
  How do we know that the boy is feeling sad about his grandma's death?
- How is the expression 'passing on' used in the story?
  Would you describe this as a sad story, a happy story, or both?
- What was the boy able to 'pass on' to his brother?
  What other things about his grandma would always stay with the boy?
- The story is told in verse: how does this affect its impact?

Artistic/Design analysis

- Why do you think the artist has chosen to use watercolour/inks for the illustrations?
  Why does the artist use sepia tones when illustrating Grandpa?
- What does the broad expanse of illustration on the double page spreads help the reader to see and understand?
- What do the illustrations show us about the way Grandma lived?
  What/Who can we see on the last page?

"Let's Get a Pup!"

BOB GRAHAM (text/illustration)

WALKER BOOKS AUSTRALIA / ISBN 0 744575 75 5

Before reading

- What are the characters on the front cover doing? What is the little dog thinking?
- How does the title page act as a prologue — a 'taste' of what is to follow?
  What other cues have we already been given about this story (e.g. front cover/title)?
- How do we know that the little girl thinks that her idea is important (e.g. size of title text / exclamation mark)?

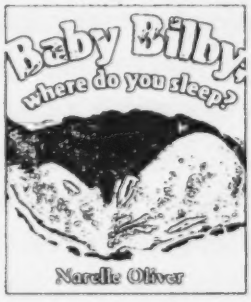
After reading

- What can we tell about the Rescue Centre by the way it is advertised?
  How do we know that the whole family is keen to go there?
- How does the author/illustrator tell us of the different kinds of dogs found at the Centre?
- How do we know the dog the family chooses is 'the one'?
  How do we know that Dave also likes the family?
- How would you describe the family? How are decisions made in this family? Do you think they should have gone back for a second dog? How many wishes were granted?
- How does the epilogue (on the last page) relate to the prologue at the beginning?

Artistic/Design analysis

- What media does the artist use (e.g. pen drawing plus watercolour/inks — any others?)?
- How does the artist use colour to indicate mood, time of day and place?
  When/Why does the artist vary the size of illustrations?
- How does the artist show us more about the family? How does Dave feel about Rosie?

Baby Bilby, Where Do You Sleep?



NARELLE OLIVER (text/illustration)

LOTHIAN BOOKS / ISBN 0 734402 30 9

This title is also nominated for the Eve Pownall Award for Information Books.
A curriculum study guide for this book can be found on the publisher's website <www.lothian.com.au>.

Before reading

- In what kind of place are the bilbies on the front cover sleeping? Why do they live there?

During reading

- Use the peephole clues to anticipate where each animal is sleeping, hiding, hopping etc.

After reading

- Consider the different animals that can be found in the desert, where they live and what they eat. In which part/s of Australia do you think this story is set?
- Look back through the illustrations to see if any more animals can be found. Compare your findings with the chart at the back of the book. Why are these animals difficult to see?
- Discuss the reasons for camouflage and other strategies that animals use to keep safe.
  Why do some animals feed on other animals?
- Discuss any new words that you found in the book, e.g. *gibber stones, burrow, clay crack.*

Artistic/Design analysis

- What are the main colours used by the artist (e.g. ochre, brown, buff, blue)? Why?
  Why do you think the daytime blue of the sky is so vivid?
- On the pages that pose a question, what can you see besides the peephole?
  Why does the artist use a cross-section picture for the hiding place of some animals?
- Where does the artist show us how she develops the drawing of an animal?

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Picture Book of the Year

Note: Some of these picture books may be for mature readers.
They are arranged alphabetically by illustrator, followed by author.

An Ordinary Day

ARMIN GREDER (illustration) / LIBBY GLEESON (text)

SCHOLASTIC AUSTRALIA / ISBN 1 865043 57 5

Before reading

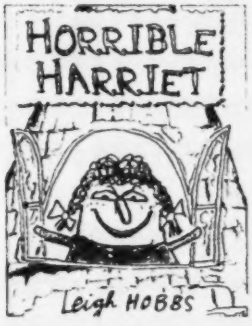
- How would you describe an 'ordinary day'?
  Why do you think the cover is so bare except for the boy? What do you think he is doing?
- What mood does the plain grey wall on the endpapers create?
  How do you think the boy on the half-title page is feeling?

After reading

- How would you describe Jack and the home Jack lives in?
- What gives the impression that things like the red balloon pass Jack by?
  What is he really concerned about?
- When does Jack first see a whale? What hints have we already had that Jack likes fish/whales? What effect does the large group of whales have on him?
- How do we suspect that the whales are not just in Jack's imagination?
- How do we know what is happening in the last part of the story, where there is no text?
- From whose point of view is the story told? Why do you think Jack's parents are portrayed so negatively? How important are they to the story?

Artistic/Design analysis

- What effect does the colour grey have on the overall mood of the story?
- Why do you think other colours increase/decrease as the whales take over/disappear?
- Why do you think so much white space is used on the first two double-page spreads?
  Why do you think we see the boy in several different positions on these pages?
- How does the artist show us that Jack is completely enveloped/lost in the whales?
- Why do you think the illustrations become smaller on the last two pages of the book?



Horrible Harriet

LEIGH HOBBS (text/illustration)

ALLEN & UNWIN / ISBN 1 86508439 5 (h/b) 1 865084 40 9 (p/b)

The author/illustrator has written: "This book is about appearances and friendships and people not being what they seem. That is, appearances can be deceptive, and friendship can triumph ...".
Publisher's website: <www.allen-unwin.com.au>.

Before reading

- Do you think Harriet really looks 'horrible'?
- What do you think the red/pink building shown on the endpapers is?

After reading

- Several words are used to describe Harriet. Do you agree with this description?
  Can you think of any more words? Why does Mr Boggle think she is a good girl?
- Why do you think Harriet behaves as she does? How does she manage to get away it?
  Why do you think she doesn't have any friends and lives alone in a nest?
- How much does Harriet change when Athol comes? Do you think she would have become a nicer person if he had stayed? Is she likely to change in the future?
- Why don't the teachers in the cellar escape?

Artistic/Design analysis

- What style of illustration is used (e.g. cartoon)?
- How does the artist give us insights into Harriet's character (e.g. exaggerated features)?
- How does the artist use perspective to create mood and give information (e.g. bird's-eye view, 'mouse-eye' view)?

My Dog

ANDREW McLEAN (illustration) / JOHN HEFFERNAN (text)

MARGARET HAMILTON & SCHOLASTIC AUSTRALIA / ISBN 1 876289 12 0

This title is also shortlisted for the Book of the Year: Younger Readers Award.
Andrew McLean was interviewed about this book in *Reading Time* 45 (2), May 2001:2.

Before reading

- Look at the front cover: where do you think this story may be set?
- Why do you think the picture of the dog and the boy is small and has a glossy finish?
- What mood is created by the illustration and colour on the front endpapers?

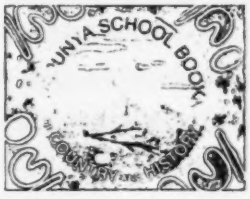
After reading

- How different do you think this story would be if it were told by others involved in the events, rather than the boy?
- What words could you use to describe the boy's mood throughout the story (e.g. confused, sad, happy, desperate, hopeful)? How do you think other people are feeling?
- Why does the father send his wife and son away?
  How does having the dog help the boy to cope with what happens to him and his family?
- In which part of the world is this story is set? Why do you think that people who have been friends become enemies? Could the events in this story take place in any town/country?
- How do some people in the story help each other?
  Where are the refugees coming from? Where are they going?
- What do you think will happen to the boy and his family in the future?

Artistic/Design analysis

- The artist states that "the various perspectives of the illustrations also give a cinematographic feel to the book". Study the different perspectives in the illustrations for filmic effects (e.g. when the boy leaves his father alone in the village).
- Study the changing seasons shown, and discuss the artist's stated intention to "tie in with the sense of journey and the beginnings of new life as seen in the flowers".
- The publisher has suggested that the reddish pink of the endpapers can be interpreted in a number of ways, e.g. blood, war, sunset, sunrise, new life. What do you think now that you have read the book?

Papunya School Book of Country and History



PAPUNYA SCHOOL PUBLISHING COMMITTEE

ALLEN & UNWIN / ISBN 1 865085 26 X (h/b) 1 865085 25 1 (p/b)

This title is also shortlisted for the Eve Pownall Award for Information Books.
A curriculum study guide for this book, compiled by two of the creators, can be found on the publisher's website <www.allenandunwin.com/Teaching/trpapunya.asp>.
An article about this book can found in *Magpies* 16 (4), September 2001:4–7.

Before reading

- Study the front cover: have you heard of a place called Papunya?
  What is it famous for (e.g. Papunya art movement)? Where do you think Papunya is?
- What kind of artwork can be seen on the cover and endpapers? Look for the detail in the paintings: can you interpret any of the symbols?

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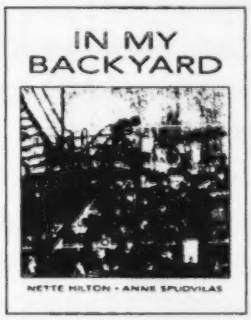
This book will probably not be read in one sitting. Nevertheless, on first reading through, young readers will gain most understanding of the history of Papunya if the book is read in page order as presented.

During/After reading

- What does the expression 'learning country' mean? Which country do we 'learn' in this book? Study the maps given in the book to learn where this country is.
- How long have Anangu lived in their country? Why/How is country so important to Anangu? Describe the impact of Tjulkura on Anangu. Why were there so many misunderstandings between the two cultures?
- Why/How did Tjulkura come to control the lives of Anangu for so many years? How have Anangu managed to regain control over some aspects of their lives and country?
- What are the two ways in which we, and today's children at Papunya, learn about the history/culture of the peoples in this area? What problems did the elders of the community face in having their children educated in the way they wanted, and how are these problems being solved? Who makes the decisions in Anangu communities?
- How did the Papunya art movement come to be so important in the lives of Anangu? What does the Vision Painting mean to Papunya school?
- Why is this book so significant for the Anangu peoples? Who is responsible for the text/illustrations?

Artistic/Design analysis

- What is the significance of the sand drawing on pages 4–5? Where do we find the continuation of this sand drawing, and what is *its* significance?
- Why do you think the brown/ochre colours are used as a background on so many pages?
- What kind of illustrations are used throughout the book? (Some of the photographs seem to have been treated in a special way — see the *Magpies* article for details.)
- Why are there so many visual references to honey ant dreamings throughout the book?
- What style of painting are the people from Papunya famous for? What do the various symbols in the paintings represent?



In My Backyard

ANNE SPUDVILAS (illustration) / NETTE HILTON (text)

LOTHIAN BOOKS / ISBN 0 734401 85 X

A curriculum study guide for this book can be found on the publisher's website <www.lothian.com.au>.

Before reading

Try reading the text alone at first to allow children to visualise the kind of place the 'backyard' might be.

- Look at the front cover: what kind of place is this 'backyard'? Who or what do you think the two figures on the cover are looking at? What time of day do you think it is?
- From the cover, do you believe you know something about the boy on the steps — his culture and lifestyle? Why do you say this?

After reading

- What do we usually understand by the term 'backyard'? In what sense can this place be called a 'backyard'? Who shows us around? What kind of house does the boy live in? Are there any growing things in his backyard? Is he attuned to nature in any way?
- What metaphors does the narrator use to describe the backyard (e.g. mountains, metal streams, jungle, metal fingers, jagged snakes)?
- Could this backyard be in any city? Would children who live in such a place really see it as their backyard?
- What is the overall tone/mood of the book (e.g. joyous, energetic, reflective)?
- Do you think the children feel in anyway deprived by their environment? Has your view of the children and their backyard changed from your first impressions?

Artistic/Design analysis

- What medium do you think the artist has used (e.g. oil on canvas)? In what way does the grainy effect of the canvas enhance the theme of the book?
- How does the artist use perspective to show us the height and depth of this inner-city jungle?
- How does the design, size and shape of the illustrations enhance the views of the backyard?

The Red Tree

SHAUN TAN (text/illustration)

LOTHIAN BOOKS / ISBN 0 734401 72 8

A curriculum study guide for this book can be found on the publisher's website <www.lothian.com.au>. This book is a powerful exploration of depression. It should be handled sensitively with all age groups.

Before reading

- What kind of mood is evoked by the colours on the front cover? Why do you think the red leaf interests the girl so much?
- What do the words on the little boat mean?
- What is happening to the leaf on the front endpapers? How do the sombre colours make you feel?
- Look at the illustrations on the half-title and title pages: what do you think the girl is doing with the megaphone? What can you see in the old clock? Why do you think there are so many letters floating around in these two illustrations? Can you find the title of the book?

After reading

- How would you describe the narrator's state of mind? Do we all have times like this?
- What kind of things particularly depress the girl? What is she searching for?
- How/When does the girl realise that all is not lost? What does the little red seedling represent in her mind? How would you describe her state of mind on the last page?

Artistic/Design analysis

- In what sense could the red leaf on each page (and the grey leaves) be described as symbols? Could the large red tree and red endpapers at the end of the book also be seen as symbols?
- What images does the artist use to convey situations that the girl feels are overwhelming?
- What is the significance of the snail image in the girl's life?
- How does the artist use letters and words to convey confusion, frustration and fear (e.g. nonsensical arrangement of words and letters, variation in size/shape/position of text throughout the book)?
- How does the artist use light and dark to indicate the extent to which the girl is feeling overwhelmed and alone? How is light used to indicate the beginning of hope?

Book of the Year: Younger Readers

Joseph

KIM GAMBLE (illustration) / ANNA FIENBERG (text)

LOTHIAN BOOKS / ISBN 1 864481 73 0 (h/b) 1 864481 70 6 (p/b)

Before reading

- Do you already know a story about someone called Joseph?
- In what country do you think this story might be set, and in what period?
- Why do you think the boy/sun/moon are positioned as they are on the cover?

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After reading

- From which culture/s and period of history does this story seem to come? What clues do the story-teller and illustrator give us (e.g. Pharaoh, hieroglyphics, River Nile)?
- How does the lifestyle of Joseph's family compare with Pharaoh's? How do people in these countries live today? How important was/is the River Nile to Egypt's economy?
- Why did Joseph's brothers feel so jealous and resentful of him?
- Did Joseph become proud and greedy because of his special gift / elevated position?
  Why did the brothers "moan with terror" when Joseph revealed who he was?
  What does it say about Joseph's character that he didn't take revenge on his brothers?
- What does the author mean by "... sometimes a gift is so big that it makes a shadow ..."?
- What mode does the author use to involve us in the story (e.g. oral story-telling mode with expressions like "Listen now", "And that is what happened to our Joseph")?
- What significance did people in that time and in those cultures give to dreams?
  Are dreams considered significant in our society today?

Artistic/Design analysis

- What colours does the artist use to evoke the landscape of Canaan, the heat and the dryness?
- What does the artist show us in Pharaoh's court that indicates the rank of various people (e.g. style of dress / people bowing low / Governor Joseph sitting on a high throne / slaves keeping Pharaoh cool)?

Sarindi and the Lucky Bird

JANINE M FRASER (text) / KIM GAMBLE (illustration)

ANGUS & ROBERTSON & HARPER COLLINS / ISBN 0 207199 14 0

Before reading

- Where do you think this story is set?
- What assumptions might you make about cultural beliefs from the cover illustration (e.g. that caged birds are valued)?
- Do you think this may be the 'lucky bird'? How can a bird be 'lucky'?

After reading

- How would you describe Sarindi? His father? His mother?
  How does each one think you find luck? What is luck?
- How would you describe their family life? Their life in general?
- What does Sarindi realise he is already lucky to have (e.g. his mother is the best cook in Indonesia)? Why does Jaya think Sarindi is "the luckiest of all"?
- What bad luck does the family face? How does each family member react to the problem of the damaged becak? Why do you think the father has such faith in the Kutut bird?
- Which do you think was the most important factor in their change of luck: the Lucky Bird? The refurbishing of the becak? preparing for the tourist market? All of these?

A Different Sort of Real: The Diary of Charlotte McKenzie, Melbourne 1918–1919

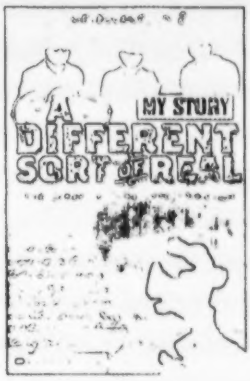
KERRY GREENWOOD

SCHOLASTIC AUSTRALIA / ISBN 1 86504 383 4

Before reading

- What can we predict about the story from the cover? Why is 1918 an important date?

After reading



- Compare society's expectations of boys/girls and men/women in 1918 with present-day expectations.
- How would you describe Charlotte McKenzie as a person?
  What particular difficulties did she have to overcome to achieve her ambitions?
- Why does Charlotte decide to document her experiences with Dr Barnes and her life at home? What does she mean by "Once written down it is a different sort of real" (p 85)?
- What is wrong with Charlotte's father, and why does he say that the war is "never over"? Which war did he fight in, and where did he fight? Would he be treated differently today? How does Charlotte feel towards her father? What was the catalyst that led to her father's gradual recovery?
- Why was the influenza pandemic in 1918–19 so disastrous? Could such a thing happen today? Why did Uncle say that "sometimes terrible things have good results" (p 167)?
- Why do you think the author chose the diary format for this story?
  Why do you think the author's name does not appear on the front cover?

Jamil's Shadow

CHRISTINE HARRIS

PENGUIN BOOKS AUSTRALIA / ISBN 0 141312 10 6

Before reading

- What does the background to the cover illustration look like (e.g. a Turkish rug)?
  Where do you think this story might be set?
- What do you think the title means in relation to the picture of the boy and the dog?

After reading

- What kind of life does Jamil live? Where does he live?
- Why does Jamil find it so difficult to allow the dog into his life and to accept the kindness of his neighbours? Why does he feel that being with others makes him feel more alone?
- How does the dog finally manage to melt Jamil's heart?
  How do you think Jamil's life will change after the earthquake?
- Note the touches of wry humour in the story (e.g. villagers' discussion of Australian tourists in underpants, reference to "second-hand cattle breakfast").
  Why is humour important to people when their lives are hard?

Artistic/Design analysis

- How do you think the black-and-white illustrations in the book were done (e.g. lino cuts)?
- Why do you think the artist has made them rather stark?
- Why do you think the cover has warm colours?

My Dog

ANDREW McLEAN (illustration) / JOHN HEFFERNAN (text)

MARGARET HAMILTON & SCHOLASTIC AUSTRALIA / ISBN 1 876289 12 0

This title is also shortlisted for the Picture Book of the Year Award. See the entry under that category.

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Have Courage, Hazel Green!

ODO HIRSCH

ALLEN & UNWIN / ISBN 1 865084 66 2

Before reading

- Look closely at the front cover: who/what can be seen apart from Hazel Green? What does she seem to be doing? What kind of building is she in?
- Have you met Hazel Green before? What kind of story do you think this is going to be?

After reading

- The author often paints 'word pictures' of places and people. How does he describe the apartment and courtyard? How important is the setting of this story to the events that take place, and to characters' relationships?
- Who are the dominant characters in this story? Which ones are marginal? What would the story be like if all characters were dominant? Why are some marginal characters usually needed in a story?
- What positive qualities does Hazel have (e.g. persistence, curiosity, loyalty, courage)? Does she have any negative qualities (e.g. stubbornness)?
- In what ways are Hazel and the Yak alike? How are they different? Why do you think they manage to work well together?
- Do you think Hazel is justified in saying what she does to Mr Davis? Do you think she should have apologised to him? Do you think Mr Davis is justified in feeling like he does about Mr Egozian? Is it fair to judge a whole group of people by the behaviour of a few?
- Why does Mr Davis sob after he shouts at Mr Egozian? What impresses Hazel about Mr Egozian after Mr Davis' collapse?
- Who do you think are the most significant adults in Hazel's life? What does she learn from Mrs Gluck about courage?

Eve Pownall Award for Information Books

Jirrbal: Rainforest Dreamtime Stories

MAISE (YARRCALI) BARLOW (text) / MICHAEL (BOIYOOL) ANNING (illustration)

MAGABALA BOOKS / ISBN 1 875641 06 8

Before reading

- Look at the front cover and endpapers: what do you think is the cultural source of these stories? (Clues: personal names, Dreaming, stylised illustrations.)
- Read the introduction to the stories to appreciate their cultural/historical context, and the background of the author.

Encourage readers to learn/pronounce the Jirrbal words and their meanings.

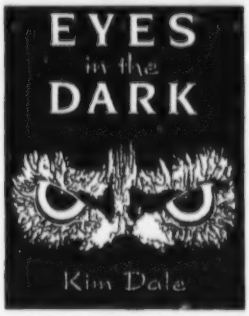
After reading

- What kinds of things do we learn from the various Dreaming stories (e.g. if you are kind and helpful, you too may be rewarded kindly; how the Jirrbal people first managed to get fire; why birds have many different colours)?
- Some of the stories tell us how things came to be in particular places in far North Queensland. Look for these places on a map.
- What were the positive aspects of the author's childhood? What were the negative aspects? How would you describe the author's attitude to life and its difficulties?

Artistic/Design analysis

- What media do you think the artist has used for the illustrations (e.g. colour pencil/crayon)?
- Does the style of illustrations of the animals/Gwingan remind you anything you have seen before (e.g. rock art, bark paintings)?

Eyes in the Dark



KIM DALE (text/illustration)

LOTHIAN BOOKS / ISBN 0 734401 99 X (h/b) 0 734403 99 2 (p/b)

Before reading

- What kind of book do you think this is going to be?
- What/whose eyes do you think are portrayed on the cover? Are they the eyes of the bird on the title page?

During reading, make sure learners try to guess the name of each animal/bird from the textual/visual clues given before opening the page flap.

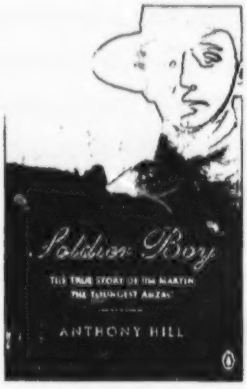
After reading

- How many of these animals/birds were you able to recognise from their eyes alone? Are the eyes of any particular animal/bird similar to any other eyes?
- Why do you think the various eyes vary so much in size, shape and position on the head? Why do you think only one eye is shown on some pages?
- Why do you think the author/illustrator chose night time for this exploration of eyes?
- Why do you think the author uses the riddle format to pose questions?
- How many different kinds of animals have been covered in the book? What kinds of places do they live in (e.g. trees, burrows)?

Artistic/Design analysis

- What is the main colour throughout the book, and why is this so?
- What kind of atmosphere is created by the use of black and eyes alone on so many pages?
- How do the text and illustrations initially lead us into the night?
- Why is the page flap with each double-page spread so important in this book?

Soldier Boy: The True Story of Jim Martin, the Youngest Anzac



ANTHONY HILL

PENGUIN BOOKS AUSTRALIA / ISBN 0 141003 30 8

A long review of this book can be found in *Magpies* 16 (21), May 2001:24. An interview with the author can be found in *Reading Time* 45 (3), 14 August 2001. A curriculum study guide to the book can be found on publisher's website <www.penguin.com.au/puffin/>.

Before reading

- What coastline do you think is being portrayed on the front cover? What does the term ANZAC mean? How would you describe the expression on the young man's face?
- Look for the part of an official scroll: who do you think received such scrolls?
- Study the school memorial to the 'soldier boys' and the author's note (preliminary pages).

After reading

- What kind of person is Jim Martin? What influences him in his decision to join up? Would young Australians be influenced by the same things today?
- What events contribute to Jim's 'growing up'?
- What kind of person is Jim's mother? Why does she feel compelled to sign the papers?

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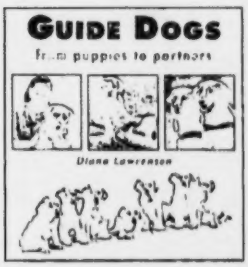
- Why is it important that we know Jim's family (and what was happening in 1914) to understand Jim's decision to join up?
- How important is mateship to Jim and other soldiers in terms of surviving the rigours of army life? Why was the Battalion Song significant to the 21st Battalion?
- How can we tell that letter-writing is important to Jim while he is away from his family?
- As readers, what do we gain from the story being written as a biographical novel rather than a biography?
- Why do you think the author begins the book with the last hours of Jim's life?
- On what factual information does the author base his narrative? Why has he included much of this material as appendices at the end of the book? How important are the recollections of others in our understanding of what happened to Jim?



Guide Dogs: From Puppies to Partners

DIANA LAWRENSON

ALLEN & UNWIN / ISBN 1 865082 47 3 (h/b) 1 865082 46 5 (p/b)

Before reading

- What do you understand by the term 'guide dog'? Why are some of the dogs on the front cover wearing harnesses? What breed of dogs can we see on the cover?
- Why do you think the author has included so many acknowledgements on the page opposite the contents page?

During/After reading

- Who might need a guide dog? What kind of dogs are best suited to being guide dogs?
- What special care do the puppies need before birth and in the early weeks of their lives?
- What responsibilities do puppy-raisers have? How long do they look after each puppy? Why is there a "happy sadness" when their puppy graduates to the next stage?
- How long does it take to train a guide dog? What do the dogs have to learn? What other factors are important? What does the term 'intelligent assessment' mean?
- How many of the dogs pass the final assessment? What happens to those that don't?
- What things have to be considered when matching a dog and its new owner? What do new owners have to learn when they first use a guide dog?
- What should other people do when they see a guide dog? Do you think guide dogs will ever be replaced by robots?

Artistic/Design analysis

- Why do you think photographs are the main form of illustration throughout the book?
- What special insights into the work of guide dogs do readers gain from the case-study sections?

Baby Bilby, Where Do You Sleep?

NARELLE OLIVER (text/illustration)

LOTHIAN BOOKS / ISBN 0 734402 30 9

This title is also shortlisted for the Picture Book of the Year Award. See the entry under that category.

Papunya School Book of Country and History

PAPUNYA SCHOOL PUBLISHING COMMITTEE

ALLEN & UNWIN / ISBN 1 865085 26 X (h/b) 1 865085 25 1 (p/b)

This title is also shortlisted for the Picture Book of the Year Award. See the entry under that category.

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